

KROEGER

COMPOSITIONS.

Valse Brillante, in A flat major, op. 1..... 75

Three Pieces, op. 2.

No. 1. Marsch Humoreske..... 35
 " " Duet..... 60
 No. 2. Berceuse..... 60
 No. 3. Improvisata..... 35

The Rivulet. Impromptu Caractéristique, op. 3..... 1 00

Six Songs, op. 4.

No. 1. Chickadee..... 40
 No. 2. My Lady Sleeps..... 50
 No. 3. So Much Between Us..... 60
 No. 4. Good Night, My Love..... 35
 No. 5. Maiden, what are you Singing.... 60
 No. 6. Bedouin Song..... 75

Fantasiestücke, op. 5.

No. 1. Impromptu..... 60
 No. 2. Barcarolle..... 35
 No. 3. Valse Élégante..... 50
 " " (duet)..... 60
 No. 4. Humoresque..... 35
 No. 5. Caprice Nègre..... 50

March of the Amazons (duet), op. 6..... 1 00

Three Dances, op. 7.

No. 1. Sylphentanz, (Dance of the Sylphs)..... 60
 No. 2. Mazurka in G Minor..... 35
 No. 3. Gavotte in E Minor..... 35

Six Pieces, op. 8.

No. 1. My Idol. Song without Words..... 35
 No. 2. Nocturne in F Minor..... 35
 Nos. 3 and 4. Zwei Albumblätter..... 35
 No. 5. Souvenir..... 35
 No. 6. Polka Gracieuse..... 50

Vier Humoresken, op. 9.

No. 1. Humoreske in E Minor..... 35
 No. 2. " " B flat Major..... 35
 No. 3. " " E Major (Cradle Song).... 35
 No. 4. " " C sharp Minor... 35

Suite de Valses, Duet, op. 10..... 1 50

Six Songs, op. 11.

No. 1. Moorish Serenade..... 50
 No. 2. Love's Glance..... 50
 No. 3. The Old Guitar..... 50
 No. 4. The Night is Still..... 35
 No. 5. Arlette..... 35
 No. 6. Slumber Song..... 35

Zwei Klavierstücke, op. 12.

No. 1. Gondellied..... 75
 No. 2. Traume am Bache (Brookside Reveries).. 75

Elegie (Memoriam, F. Liszt), op. 13..... 60

Danse Caractéristique, duet in C Major' op. 14..... 60

Elfenreigen (Character Etude), op. 17..... 75

Three Songs from the Orient, op. 18.

No. 1. Kapila..... 35
 No. 2. Wake Not..... 35
 No. 3. The Lament..... 25

Three Songs (Serenades), op. 19.

No. 1. The Sunbeams are Sleeping..... 35
 No. 2. To my Loved One..... 25
 No. 3. Thou art All to Me..... 50

Ten Piano Pieces, op. 20.

No. 1. Prelude..... 25
 No. 2. Greeting to Spring..... 25
 No. 3. Petit Gavotte..... 35
 No. 4. Woodland Flowers..... 25
 No. 5. Joyful Pastimes..... 35
 No. 6. Menuet.... 35
 No. 7. Birds of the Forest..... 50
 No. 8. On the Lake..... 35
 No. 9. Burlesque..... 35
 No. 10. Mazurka..... 35

Seven Songs, op. 21.

No. 1. The Message of the Rose..... 50
 No. 2. Blush Roses..... 35
 No. 3. Drifting..... 35
 No. 4. Oh Fairest of the Rural Maids..... 35
 No. 5. The Sailor. Bass Solo..... 50
 No. 6. Look Out Upon the Stars, My Love..... 35
 No. 7. Two!..... 50

Trois Danses Caracteristiques, op. 22.

No. 1. Danse Espagnol..... }
 No. 2. Danse Negre..... } 75
 No. 3. Danse Sicilienne..... }

Drei Klavierstücke, op. 23.

No. 1. Serenade.... 50
 No. 2. Regrets..... 60
 No. 3. Arabesque..... 75

Drei Clavierstücke, op. 24.

No. 1. Melodie, in E Flat..... 60
 No. 2. Moment Musical, in F Sharp Minor..... 75
 No. 3. Valse in A Minor..... 60

Song, My Darling (Mein Liebchen), Waltz, op. 25..... 75

Fantaisie Polonaise, Morceau de Concert..... 1 00

St. Louis: K

SHATTINGER
 PIANO & MUSIC CO.
 ARCADE BLDG. ST. LOUIS

PIERS, Publishers.

755-3952

BKs.

Geisinger - "Bach"
"Brahms,"
"Haydn"

"Sheep May
Safely Graze"

"It is a True Saying"
O.P. Ed, Arr. by
Howe

3

ELFENREIGEN.

To Madame Julie Rivé-King.

(DANCE OF THE ELVES)

CHARAKTER-ETUDE.

E. R. Kroeger.

Allegro ma non Troppo. $\text{♩} = 108$.

12-10-54

quasi tromba.

* To insure a refine and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

sempre leggiero. $\text{♩} = 80$.

dimin.

876-8

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First system of musical notation, measures 1-3. Treble and bass staves with fingerings and 'Red.' markings.

Second system of musical notation, measures 4-6. Treble and bass staves with fingerings and 'Red.' markings.

Third system of musical notation, measures 7-9. Treble and bass staves with fingerings, 'a tempo.', 'piu dimin e riten.', and 'mf' markings.

Fourth system of musical notation, measures 10-12. Treble and bass staves with fingerings, 'p' marking, and 'A.' section.

Fifth system of musical notation, measures 13-15. Treble and bass staves with fingerings, 'poco cres.', 'f', 'dimin.', and 'A.' section.

A. The ossias are for seven octave Pianos, 876 - 8

First system of the musical score. It consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. There are several fingerings indicated by numbers 1-5 above the notes. A dashed line with the number 8 is above the treble staff. Below the bass staff, there are four asterisks followed by the word "Red.".

ossia

Second system of the musical score, marked with a forte *ff* dynamic. It continues the complex melodic and harmonic material from the first system. The treble staff has many slurs and fingerings. The bass staff has chords and some single notes. There are four asterisks followed by the word "Red." at the end of the system.

Or thus when the Piano does not contain the high B.

Third system of the musical score, also marked with a forte *ff* dynamic. It shows an alternative melodic line for the treble staff, indicated by the text above. The bass staff continues with its accompaniment. There are four asterisks followed by the word "Red." at the end of the system.

Fourth system of the musical score, marked with a forte *f* dynamic. It continues the melodic and harmonic development. The treble staff has many slurs and fingerings. The bass staff has chords and some single notes. There are four asterisks followed by the word "Red." at the end of the system.

[illegible]

8

8

f

f

mp poco a poco cres.

f

f

f *ritacca.*

Con fuoco.

Left hand under the right

Left hand under the right

rit. e dim.

876-8

Detailed description: This page contains six systems of musical notation for a piano piece. The notation is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The first system shows a right-hand melody with complex fingerings (1, 3, 1, 3) and a left-hand accompaniment of chords. The second system continues the right-hand melody with various fingerings and includes a 'Red.' (Reduction) marking. The third system features a 'poco a poco cres.' (poco a poco crescendo) instruction. The fourth system includes a 'ritacca.' (ritardando) instruction. The fifth system is marked 'Con fuoco.' (With fire) and includes a 'Left hand under the right' instruction. The sixth system includes a 'Left hand under the right' instruction and a 'rit. e dim.' (ritardando e diminuendo) instruction. The page number 876-8 is at the bottom.

a tempo.

8

First system of musical notation, measures 1-6. The right hand features a complex melodic line with many triplets and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5. The system concludes with a repeat sign.

Second system of musical notation, measures 7-12. The right hand continues with intricate triplet patterns. The left hand maintains the eighth-note accompaniment. Dynamics shift between *mf* and *p*. The system ends with a repeat sign.

Third system of musical notation, measures 13-18. The right hand has a more active role with slurs and accents. The left hand's accompaniment includes some rests. A *marcato.* marking appears in measure 16. The system ends with a repeat sign.

Fourth system of musical notation, measures 19-24. The right hand plays a continuous stream of eighth notes. The left hand's accompaniment is more varied, including some chords and rests. The system ends with a repeat sign.

Fifth system of musical notation, measures 25-30. The right hand features a mix of eighth and sixteenth notes. The left hand's accompaniment includes some chords and rests. The system ends with a repeat sign.

a tempo.

piu dimin. e riten.

mf

p

poco cres.

sf

dimin.

ff

876 - 8

Edition Kunkel.

This page of musical notation is for a piano piece, likely a concerto or sonata, given the technical demands. It consists of five systems of staves. The first system begins with a tempo marking 'a tempo.' and a dynamic 'mf'. The notation includes a variety of fingerings (e.g., 1-2-3, 4-5, 1-2-3-4, 5-4-3-2-1) and articulations like slurs and accents. The second system features a 'poco cres.' marking. The third system includes a 'sf' (sforzando) marking and a 'dimin.' (diminuendo) marking. The fourth system shows a 'ff' (fortissimo) marking. The notation is dense with sixteenth and thirty-second notes, often beamed together. The page concludes with the number '876 - 8' and the publisher's name 'Edition Kunkel.'

or thus. As played by the author.

ff *mf poco a poco* *crescendo.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

or thus. *mf poco a poco* *crescendo.*

Red. *Red.* *Ped.* *Red.* *Red.* *Red.* *Red.* *Red.*

or thus. **ff** **ff** *trem.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

ff *diminuendo.*

Red. *Red.* *Red.*

mp *dim - - - in - - - uen - - - do.*

Red. *fz* *mp* *pp* *pp*

Red. *Red.* *Red.* *Red.*

ECHOES FROM THE WOODS.

Notes marked with an arrow (v) must be struck from the wrist.

JEAN PAUL.

Allegretto $\text{♩} = 62$.

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A Morning on the Lagoons

POLKA GRACIEUSE

OTTO ANSCHUTZ

Allegretto $\text{♩} = 101$

Giocoso

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THY GENTLE VOICE.

(SONG WITHOUT WORDS)

"Thy gentle voice, I hear it still
As in the old and happy days
When every thought of thee did fill
My heart with soft and tender lays."
Hyland.

CARL SIDUS.

Notes marked with an arrow (v) must be struck from the wrist.

Andante. $\text{♩} = 80$. (slow and sedate.)

Con patetico. (with pathos.)

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

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Entered Stationers Hall.

ALHAMBRA

MOONSC DANCE.

Notes marked with an arrow (v) must be struck from the wrist.

Charles Kunkel.

Allegretto $\text{♩} = 60$

Castabile.

Edition Kunkel.

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